draft of a letter to grieving parents on the death of their child. Each text is preceded by a historical and text-critical introduction and is followed by pastoral and theological commentary. Part 5 presents Steiger's plans for a critical edition of one of Gerhard's most well known works, *Meditationes Sacrae*, to be published in the same series as this volume.

Steiger's desires to review and revise past judgments and to reexamine both Gerhard and Lutheran Orthodoxy in a new light are laudable. He seeks to relate many of Gerhard's concerns and insights to contemporary issues in the church as well as to the theory and practice of pastoral care; one sometimes wishes he had let the reader make these connections. Steiger has done a service by presenting a new view of Gerhard based on the insistence that Gerhard must be seen as a pastoral theologian. The views and questions raised by this book should serve as a catalyst for further study of Lutheran orthodoxy.

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*Sexuality and Gender in the English Renaissance* is a useful and wide-ranging collection of primary documents relating to gender and sexuality in early modern England. The twenty-four texts it collects are divided into seven categories: (1) sermons and homilies, which provide official, conservative views on topics such as marriage and dress; (2) a selection of moral and religious tracts, including William Heale's "Apology for Women," John Rainold's "Of the Lawfulness of Marriage upon a Lawful Divorce," and Thomas Tuke's "Treatise against Painting and Tincturing of Men and Women"; (3) marriage and household manuals, including substantial excerpts from two of the most popular early-seventeenth-century books on the subject, Robert Cleaver's "A Godly Form of Household Government," and William Whately's "A Bride-Bush: Or a Direction for Married Persons"; (4) texts on midwifery; (5) three broadside ballads and selections from two chapbooks; (6) pieces relating to witchcraft; and (7) excerpts from the anonymous "The Law's Resolutions of Women's Rights" (1632)—including sections on marriage, rape, and women's ownership of property. Two of the twenty-four texts included are ascribed to women: Dorothy Leigh's advice book, "The Mother's Blessing" (1618), and Ez. W.'s anti-Catholic tract, "The Answer of a Mother Unto Her Seduced Son's Letter" (1627). Most texts are presented either in their entirety or in substantial excerpts, though in the case of incomplete texts it is not always clear where excisions have been made. All texts are in modern spelling and are—as the title promises—annotated, with notes appearing at the end of each piece.

Each text in Davis's collection is preceded with a brief descriptive introduction providing some historical context as well as biographical details about the author where they are available. In addition, the book opens with a ten-page introductory essay by the editor which discusses the importance of both gender and sexuality for an understanding of the history and culture of the period. The introduction provides a good summary of recent thought on the relations of gender to issues of social power and on the integration of sexuality into a public, social world in the early modern period; following scholars such as Bruce R. Smith and Jean Howard, Davis claims that gender and sexual roles were primarily social rather than personal in the period, and that these roles were in fact a focus of much public debate.

Davis asserts that in the early modern period (as, one suspects, in any period) there was no single value system or code of conduct which governed proper sexual behavior. And yet
despite differences of opinion between texts included (William Whately endorses wife-beating; William Heale condemns it) the general features of orthodox early modern attitudes on issues of sex and gender are remarkably similar from one text to another. However admirable or useful they might be, women are consistently seen as inferior to men. Compared even to the eighteenth or nineteenth centuries, the range of debate represented in the volume seems narrow and impoverished. Patriarchal social structures may well have been unstable in the period (when are they not?) but most of the texts included here reinforce patriarchal norms, even when— as is the case with John Rainolds' argument that men ought to be able to divorce their wives (but not vice versa)—they seem to challenge them. As a whole, the collection makes for sobering reading; these dreary reassertions of orthodoxy and subordination provide a useful corrective to the notion that the early modern period was primarily a time of exciting and exotic gender ambiguity, populated by Moll Frith and gangs of boy actors.

Although the range of texts included in the volume—from homilies to ballads—is quite wide, the general exclusion of "literary" texts results in a somewhat restricted view of attitudes towards sex and gender in the period, especially as the morally censorious voices of sermons, pamphlets, and homilies were often contradicted by texts written for the public theater or circulated in verse miscellanies. How could a culture which thought of sexual relations only in the terms of the "Homily on the State of Matrimony" have produced *Anthony and Cleopatra* or *Hero and Leander*, to say nothing of the wide range of erotic manuscript poetry in the period?

In fact, the decision to exclude from the volume texts circulated in manuscript rather than print is a serious limitation, especially since the collection focuses on sexuality, and many erotic texts were primarily circulated in manuscript in the period. It is also regrettable that Davis has decided not to include texts addressing homoerotic relations, especially given both the importance of same-sex attraction in the culture of early modern Europe and the attention such relations have received in recent years from both historians and literary critics.

Nevertheless, despite these restrictions, the collection provides a good indication of the dominant discourses of gender and sexuality in the period. But for whom is the volume intended? Davis has decided to translate silently passages in foreign and ancient languages, and while this undoubtedly has advantages in terms of clarity, it substantially changes the appearance of the texts and makes it difficult for the modern reader to ascertain the extent to which a work was originally aimed at a learned or popular audience. Along with the silent excisions and abbreviations, this modernizing constitutes a potential problem for scholars wishing to use the volume as their primary source rather than consult original texts or microfilm copies. Helpfully, Davis does provide both the STC numbers for each text and the reel numbers for the standard STC microfilms for those wishing to investigate further.

Davis's modernizing, abridging, and annotating of these important and often neglected texts provides a vital resource to students of gender, sexuality, culture, and society in the early modern period. But unfortunately, at $85.00, *Sexuality and Gender in the English Renaissance* is somewhat expensive for course adoption, even for graduate seminars. That a volume attempting to make important but inaccessible texts available to students can only be produced at a price beyond the means of most of the people who would want to buy it points to a crisis in academic publishing which has ramifications far beyond the field of early modern studies.

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